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CARNEGIE

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VOLUME XVI PITTSBURGH, PA., NOVEMBER 1942 NUMBER 6



VERA BY FRED A. DEMMLER (1888-1918)

The First of 186 Paintings Purchased for the Pittsburgh Public
Schools by the One Hundred Friends of Pittsburgh Art

(See Page 168)

THE CARNEGIE MAGAZINE

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HOMER SAINT-GAUDENS

VOLUME XVI NUMBER 6

NOVEMBER 1942

The villainy you teach me I will execute; and it
shall go hard but I will better the instruction.

—MERCHANT OF VENICE

—3 D—

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—3 D—

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donation to its financial resources, aids in the
growth of these collections and the extension of
its service is contributing substantially to the
glorious mission of the Institute.

The Carnegie Institute will be the final home of
every worthy collection of pictures and museum
objects when the men and women who have chosen
them wish to have the world enjoy them.

—ANDREW CARNEGIE

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sion to reprint without limit articles that appear
in its pages, with the usual credit.

THE FREEDOM OF THE PRESS

PITTSBURGH, PA.

TO THE EDITOR:

I noticed in the CARNEGIE MAGAZINE with particular interest your brief but significant reference to the importance of a free press. I recall distinctly what Arthur Sulzberger said on that subject at another Founder's Day celebration. He mentioned the four "original" freedoms in the Bill of Rights and said that Americans would quickly notice any interference with the first three (freedom of speech, freedom of assembly, and of religion) because they exercise these freedoms personally. But the fourth—freedom of the press—was a trusteeship which newspapers held not for their own benefit but for the general public. I think that is a fair statement but it is often misunderstood, as many critics of newspapers seem to feel that we have a selfish stake, and in challenging any step that might lead to destruction of this freedom, are acting for ourselves rather than for the public at large.

—OLIVER J. KELLER
[Editor, Pittsburgh Post-Gazette]

[The reference is to a sentence used in introducing Lord Halifax for his address on Founder's Day, as follows:

"Crowning this work was a movement initiated in England by John Milton for the liberty of the press; and when the liberty of the press goes—as we know it in England and America—the whole structure of liberty will go with it.]

CARNEGIE TECH COMMENCEMENT

The commencement exercises for the accelerated senior class of the Carnegie Institute of Technology will be held in the Carnegie Music Hall on Sunday, December 20, at 2 P.M. The speaker for the occasion has not yet been announced. The baccalaureate address will be delivered by the Rev. C. Marshall Muir, D.D., pastor of the Bellefield Presbyterian Church, on the Saturday evening preceding, also in the Music Hall. Dr. Marshall Bidwell has generously relinquished his organ recitals for these two dates.

HENRI ROUSSEAU

An exhibition of paintings by Henri Rousseau will be installed in Gallery E, second floor, on December 4, which will continue through December 27.

Henri Rousseau was a French customs collector who, during the later part of the nineteenth century, taught himself to paint, finally becoming known as the most renowned of the Primitives.

MARCUS AARON

There is comfort for the Pittsburgh community in the thought that Marcus Aaron, in spite of his impaired health, continues his membership on the Board of Public Education of Pittsburgh, the presidency of which has just been transferred to Alexander P. Reed, a worthy successor who, as a new trustee of the Carnegie institutions, is referred to on another page.

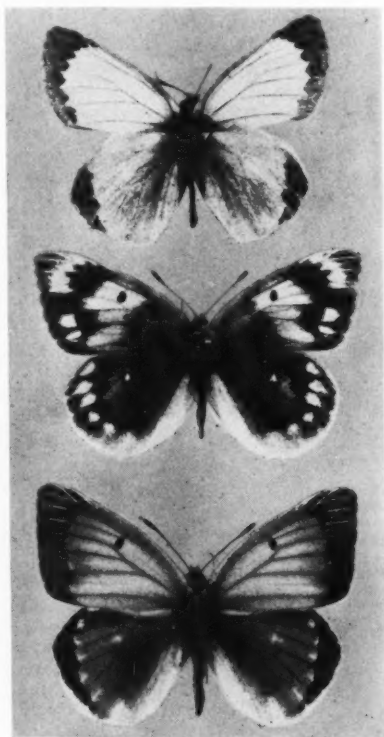
THREE MILES UP

The Avinoff Collection of Butterflies from Central Asia

By WALTER R. SWEADNER

Assistant Curator of Entomology, Carnegie Museum

If you turn to a good map of Asia, you will see a comparatively blank space in Western China that is labeled Tibet. The rivers, if shown at all, are represented by dotted lines, indicating that they are unexplored; the parts around the edges show a tangle of tremendous mountains, but there are few that can be accurately placed in the center. To the north of this region there are deserts and the old caravan trails blazed by Marco Polo, now used to carry war supplies from Russia to China. Along its eastern border are almost impassable mountains in which arise the Yangtze, China's greatest river, and the Irrawaddy and Salween rivers of Burma, which were so recently in the headlines. The Burma road was built across the foothills of these mountains; foothills that are higher than our Rockies. Our transport planes fly across this unknown region to Chungking, while thousands of Chinese strive, despite impossible obstacles, to build the Assam road across



COLIAS MARCO POLO
COLIAS DIVA (Female)
COLIAS DIVA (Male)

a corner of it. On the southern edge are the majestic Himalaya Mountains, the highest in the world, and to the west are the high crumpled mountains of Kashmir and Pamir.

This vast region, known only around the edges, with an elevation above sea level of three miles and higher, grows no trees, few shrubs, and scant herbage, but produces the aristocrats of the butterfly world. From the standpoint of scientific interest, of rarity, of difficulty of access, and expense of their securing, they have no equals anywhere. One must spend several weeks laboring over precipitous mountain trails

with the hope of reaching a good collecting spot for the short month of the flying season. When one gets there, the air is so thin, because of the high altitude, that a short run of a dozen steps leaves one gasping like an old grad who tries to compete with his school's star sprinter at the alumni homecoming. Often an expedition will have very little to show for a summer

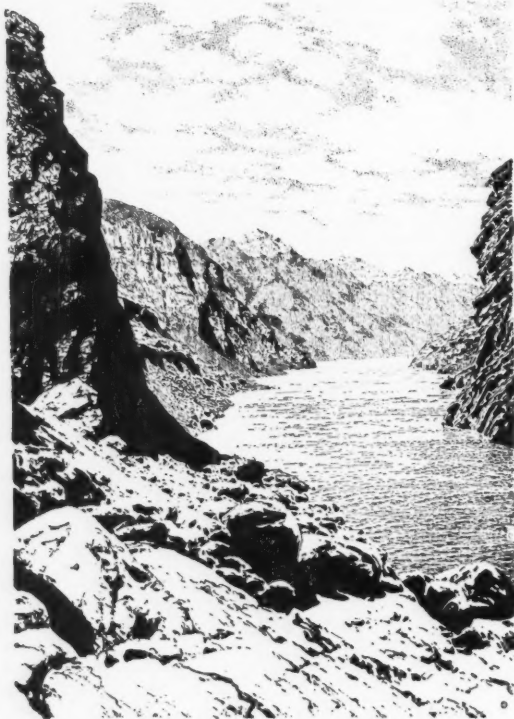
of the most difficult mountain-climbing. In such country is the home of the *Parnassius* butterfly. There, and there only, are found the majority of the species of this strictly alpine butterfly. Some venturesome species have spread westward to the Alps and the Scandinavian mountains; some, eastward to Manchuria and Japan and even to the Western United States. The cream of them all, however, representing both the most primitive and the most specialized, are to be found in the Tibetan highlands.

Early in his career, Dr. Andrey Avinoff, now Director of the Carnegie Museum, decided to devote the entomological phase of his lifework to the study of the butterflies of Central Asia. In an article published in the *CARNEGIE*

MAGAZINE a few years ago, he told of his accumulation of one of the largest collections in the world of these butterflies and his subsequent loss when they were confiscated by the Soviets. That enormous collection not only was the result of forty-four expeditions to the borderlands of Tibet, two of which he led personally, but also included many specimens received by purchase or exchange from others who had gone there. This great collection represented only a slight penetration toward the heart of the plateau; like the charred crust on the potato that the Boy Scout bakes in his campfire. From the standpoint of its butterflies, the core of the region was then, and is today, unknown, unexplored.

The loss of a great collection does not discourage a dyed-in-the-wool bug-hunter—there are always new and more interesting specimens around the corner—so as soon as he became established in this country, Dr. Avinoff resumed his study of the Central Asiatic butterflies. The new collection, while not so numerous by far as the old, is even more valuable from a scientific point of view; because, in addition to short series of the species and forms represented in the old collection, there are long series from the next layer of regions nearer the center.

For example, there is a species, *Parnassius simo*, a tiny, greyish white butterfly that flies only on talus slopes at elevations of fifteen thousand to seventeen thousand feet. It is found all around the edges of the region and probably lives all over the unexplored center. Since it inhabits high moun-

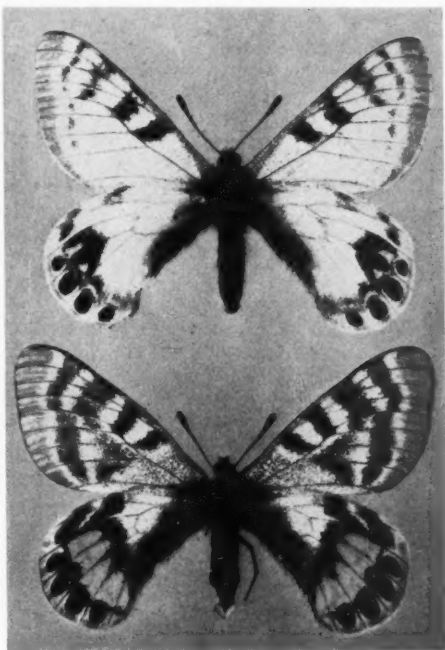


GORGE OF THE RIVER INDUS IN LADAK

tains that are dissected by deep gorges, such as that of the Indus River, shown in the drawing, each colony is isolated from the others, and throughout the ages the species has developed many races. Twenty-five of these races have been given names. Dr. Avinoff has acquired one hundred and forty-five specimens of this species, representing almost all the known races, and six in addition that are as yet undescribed. Two of these, one from southwestern Tibet and the other from northeastern Tibet, almost two thousand miles apart, represent the deepest penetration into the interior. Each illustrates a step toward the other. Judging from this trend, the forms in the center must be presumably halfway between those at the two ends, but not necessarily so. It is like having a yardstick that has only the few inches at either end marked and the center blank. Is the center of the simo species a blend of the ends? Only time and much hard climbing will tell.

This collection of *Parnassius simo* has been acquired piecemeal. A collector, even in an ideal locality, considers himself lucky if he catches a dozen in a season. It is extremely unlikely that more than one other museum in this country has this particular species represented at all. Dr. Avinoff has all but one of the twenty-nine species of *Parnassius* that are known to occur in Central Asia. Aside from the Reading Museum, which has representatives of eighteen, the museums of North America, all together, may possess hardly a dozen of these Central Asiatic species, usually as isolated examples. Dr. Avinoff's collection has many specimens from all over the range of each species, thus giving a complete picture of the geographical variation as it is known at present.

An interesting observation gained from this wide distribution is that,

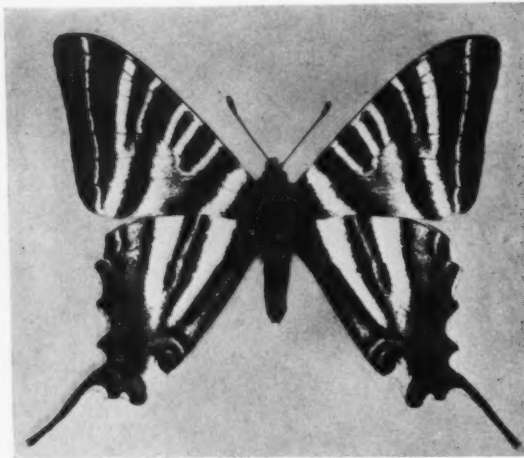


PARNASSIUS AUTOCRATOR (Male)

PARNASSIUS AUTOCRATOR (Female)

where two or more of these species are found in the same regions, they vary along parallel lines. This phenomenon crops up in many places in the world in quite different groups of butterflies and reaches its highest development in what has been called mimicry.

In the western part of the range of *Parnassius simo* there occurs, flying with it, another *Parnassian* almost its opposite. While *simo* is small and almost of the same color as the rocks and snow over which it cruises, the other, *Parnassius charltonius*, is large—three to four inches across—and white with heavy black markings and two large red spots and a series of metallic blue ones on each hind wing. *Simo* hugs the ground and tends to disappear when a few feet away, but *charltonius* depends on speed to elude its enemies. As soon as it emerges from its chrysalis, at a few thousand feet below snow line, it flies

A SWALLOWTAIL BUTTERFLY—*PAPILIO PODALIRINUS*

up the mountains, where it does its courting along the edge of the perpetual snow. The females return to the lower levels to lay their eggs, but the males stay up among the drifts. As a result, most of the specimens that reach the entomologist's laboratory are females. Why climb to seventeen thousand feet to catch the male when the more beautiful female can be taken at fifteen thousand feet? There are, however, at least a dozen males in the Avinoff collection.

The two Parnassians that are illustrated here are the finest of the whole group. A single specimen was caught in western Pamir by a companion of Dr. Avinoff's in the old days, and this striking species, named by him *Parnassius autocrator*, remained an enigma until recently, when a series of it was taken a few years ago in the adjacent portion of Afghanistan. These butterflies, showing two individuals of the three, are the most valuable in the whole collection. It might be mentioned that the price originally asked for them by the shrewd dealer ran well into four figures.

What has been said of the Parnassius can be repeated for each group of butterflies. The collection contains over

ninety per cent of all the species known to be found in Central Asia. The genus *Colias* is represented here in Pennsylvania by the familiar sulphur butterflies. The genus is complete for the region even to the famous *Colias marco polo*, of which the only specimen ever to be taken in India is illustrated here for the first time. It was a stroke of genius on the part of the Russian entomologist, Groum-Grshimailo who discovered it, to bestow the name of the great Venetian traveler on this insect. The exclusive and forbidding aura of the name of the illustrious pioneer in Asiatic explorations seemed to emphasize the glamor of inaccessibility of this outstanding rarity. To make *Colias marco polo* still more desirable to any collector interested in the holarctic fauna is the fact that it stands entirely isolated in the genus, only remotely indicating a subtle link between the forms of Central Asia and North America.

The other two sulphurs shown with it are typical for the region of north-western Tibet. Black and white photography cannot do them justice. The female, in the center, is a rich velvety black, marked with white, cream, and pink; while the male, at the bottom, is a lustrous brownish-red, with yellow veins and a black border.

The swallowtail butterfly shown is the rarest of its kind. It comes from Tat-sien-lou, on the eastern border of Tibet. Few lepidopterists have ever even seen one. Its nearest relative, strangely, comes from Southern Europe. In fact, the Museum has two specimens that purport to be it, but are really just a variety of the European species.

Because of the very great differences in altitude between near-by regions produced by high mountains separated

by deep river gorges, colonies of alpine butterflies become as isolated as they would be if they were on widely spaced islands in the sea. Consequently each develops its own peculiar characteristics. Since one of the postulates of the study of living things states that new forms and species must be separated from their nearest relatives in order to be perpetuated, this region offers the finest possible material for the study of the mechanics of species formation. Dr. Avinoff will settle a very delicate question in this field in a forthcoming paper, using a group of Satyrid butterflies from these high mountains, the genus *Karanasa*.

Altogether, this collection contains more than five thousand specimens of the rarest of all butterflies from one of the most interesting regions of the world—the cradle of the races, not only of many butterflies, but also, according to some authorities, of the human race as well. Most of the specimens were purchased, a few at a time, from collectors who ventured into these forbidding regions. In several instances Dr. Avinoff was even able to buy through foreign dealers specimens from his old collection in Russia, bearing the original labels and notes. Many of the most valuable series came from the four entomological explorations of the periphery of Tibet, which he organized since he came to these shores.

For instance, there are nearly seven hundred specimens of a new race of *Parnassius stoliczkanus*, a species so rare that no other museum in this country is likely to have even a typical representative. There were, by the way, less than fifty *stoliczkanus* in the collection that the Soviets appropriated. The seven hundred were caught by a Kashmiri named Shabana Shagoo, who served as cook on an earlier expedition of Dr. Avinoff's in India and who misled him this time by not going to the place in which he was told to collect. Thinking, perhaps, that his former employer on the other side of the world would not know the difference, he went to a

nearer and more accessible place. So thorough is Dr. Avinoff's knowledge of these butterflies that he not only could tell at a glance that they did not come from the place their labels indicated, but he was even able to locate their probable place of origin within a few miles. A later acquisition of identical specimens collected by a British general who made extensive lepidopterological studies in Northern India confirmed his conclusion. Another man who sent material from one of the blank spaces of this region—from southwestern Kansu, China—a missionary named Koenigswald, died before he could reach the most desirable regions. Incidentally, many of the finest collections of Lepidoptera have been made by missionaries. Many of them have supplemented their meager allowances with the money gained from the sale of their butterflies, and thus have been enabled to extend their own work.

When I pointed out to Dr. Avinoff that his collection of Central Asiatic butterflies perfectly filled the gap in the Carnegie Museum's Palearctic collection that I was just beginning to arrange, he astounded me by saying that he would give it to the Museum. I take great pleasure in telling the friends of the Carnegie Institute of this generous gift. The collection may be considered among the most valuable additions to the Museum's repository of scientific material in recent years. Although they cannot be placed on exhibition on account of the fact that prolonged exposure to light may cause their fading, this assortment of butterflies will be the Mecca on this continent of all those entomologists who would study the intricacies of Palearctic distribution. The collection, within its restricted limits, can scarcely be matched in the larger European museums.

So ends the second phase of Dr. Avinoff's pursuit of Tibetan butterflies. He says that it is the last, but after the war the airplane will open up the hitherto inaccessible central Tibet. Can he resist another try?

ONE HUNDRED FRIENDS EXHIBITION

*Paintings by Western Pennsylvania Artists Presented to the Public Schools
by the One Hundred Friends of Pittsburgh Art*

THE story of how tall oaks from little acorns grow is still worth the telling, but the best account will always be given by those who have seen the acorns placed in the ground or knew that they fell on good soil and then lived long enough to behold the great oaks. Even to them the ways of nature will always be wonderful and beyond understanding, but it will have to be said that nature moves in an orderly, simple, unhurried, and unheralded fashion its wonders to perform.

There is reason to recall the acorn line in recording the story of the One Hundred Friends of Pittsburgh Art. This organization was founded in 1916 by the late John L. Porter, a trustee of the Carnegie Institute, a member of its Fine Arts Committee, and chairman of the Committee on the Carnegie Institute of Technology. Through his efforts one hundred people agreed to contribute ten dollars apiece each year to provide an annual fund of one thousand dollars for the purchase of paintings from the annual exhibition of the Associated Artists of Pittsburgh. The paintings purchased are presented to the Board of Public Education to be placed on exhibition in various school buildings throughout the city, as designated by the Director of Art in the public schools.

The One Hundred Friends of Pittsburgh Art is a unique organization. It has no meetings and the only officer is the Secretary-Treasurer, who serves without compensation. The headquarters of the group is in his pocket. It passes no resolutions and expresses no opinions, even on art. It makes practically no expenditures aside from the acquisition of paintings, which are selected for purchase from the annual Pittsburgh show by the Executive

Committee of eight members. The organization has one purpose and carries out its reason for being with economy, dispatch, and simplicity.

The paintings on permanent exhibition in thirteen elementary schools, ten high schools, and the administration building of the Board of Public Education now number one hundred and eighty-six. The Carnegie Institute is presenting the collection in its third-floor galleries until December 2, in an exhibition that makes a completely illustrated report of the twenty-six years of the One Hundred Friends of Pittsburgh Art. He who walks through the galleries and reads the report as it is spread out before him will be impressed with the results of the efforts of a purposefully small organization with a single definite aim.

The first canvas purchased by the One Hundred Friends was "Vera" by Fred A. Demmler. It established a general standard for other acquisitions. Fred Demmler was the most promising of Pittsburgh artists of his day, and special significance attaches in these times to this painting, because the artist was killed in action in the First World War, two years after the painting had become a prized possession of the Pittsburgh public schools. Fred Demmler's story has been beautifully told by Lucien Price in his book, "Immortal Youth," and the Associated Artists were quick to honor his memory in a one-man exhibition of his paintings in the annual show of 1919. This accession has been stressed, not only because it was the first and set a pace for other purchases, but because the artist was young, being twenty-eight at the time the canvas was acquired. This has been one of the significant features of the purchases by the One Hundred



HIS BREAKFAST BY CHARLES JAY TAYLOR (1855-1929)

Friends. They have, through the years, made a point of giving encouragement to young artists. They have not feared to recognize talent where they found it. This year two of the paintings purchased were by artists in their very early twenties. The reference is to "Walls against the Sky" by Frank A. Trapp and "Yesterday's Children" by Richard E. Williams. Moreover, one of Frank Trapp's canvases, "Coal Station," was purchased in 1941, when the artist was only nineteen. When discussing the representation of young artists in the collection, one is reminded of "Louine" by Malcolm Parcell. This painting was purchased by the One Hundred Friends in 1918 when the artist was twenty-two. He borrowed the picture the next year to send to the National Academy of Design exhibition, and in that show it was awarded the Saltus Medal of Merit, starting Malcolm Parcell on his way to fame and perhaps fortune.

One of the many praiseworthy features of the One Hundred Friends program is that they purchase water colors, not at all in proportion to oils, but in acquiring some, they give recognition to this too often neglected medium. There are now twenty-four water colors in the collection. Again,

with the accent on youth, the first water color purchased was "O Sho Kung" by the late George R. M. Heppenstall, who was then, in 1920, only eighteen. Among the water-color artists represented in the collection are William Boyd, Robert E. Doherty, D. Frank Sullivan, Vernon Wilson, Robert Schmertz, Jean Thoburn, and Thomas Brumbaugh. The water colors take their place admirably with the oils, and it is good that they are included, if for

no other reason than to demonstrate to the pupils in the public schools a medium which compares very favorably with oil as a method of art expression.

Apart from other considerations, the



THE CHURCH OF THE IMMACULATE HEART OF MARY—EARLY MORNING
BY JEAN THOBURN (WATER COLOR)

THE CARNEGIE MAGAZINE

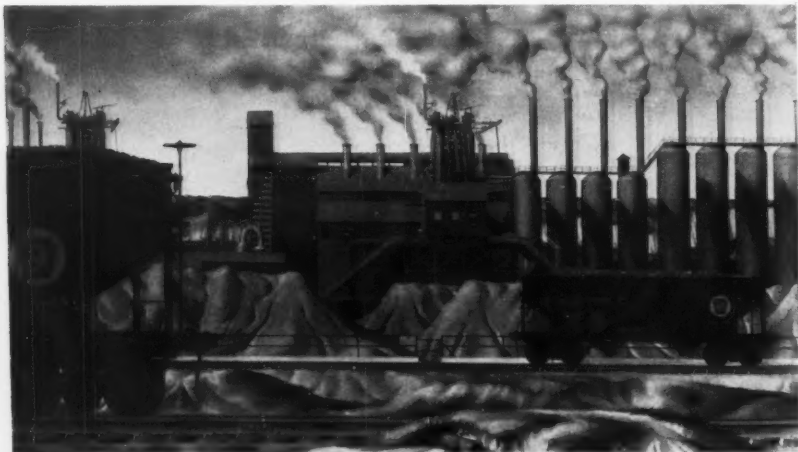
exhibition offers a summary of the art of Pittsburgh over a period of twenty-six years. With a few exceptions all the important artists who have flourished in western Pennsylvania during the last quarter of a century are represented. It must be understood that the purchases of the One Hundred Friends are confined to paintings in an annual show of the Associated Artists of Pittsburgh. In the exhibition one will find paintings by Charles Jay Taylor, A. Bryan Wall, A. H. Gorson, Christian J. Walter, George M. Ericson, Charles W. Patterson, and Elizabeth B. Robb, all of Blessed Memory.

There are pictures by artists who have left Pittsburgh for other fields, as George W. Sotter, Clifford Adams Bayard, Alice Judson, William R. Shulgold, Marcella Rodange Comès, Virginia Cuthbert, Richard Crist, Margherita Langer, Madolin Vautrinot, Elizabeth Shannon Phillips, and John Young Roy. Then it is good to report that in the collection there are paintings by those who live and work in our midst, as Samuel Rosenberg, Raymond S. Simboli, Milan Petrovits, Wilfred Readio, Esther Topp Edmonds, Norwood MacGilvary, Verona Kiralfy, Grace Permar, Roy Hilton, Louise

Pershing, Clarence Carter, Lawrence Whitaker, J. Howard Iams, Albert Daschbach, Frances Wright, Alan Thompson, and Russell T. Hyde.

Landscapes predominate in the collection, as might be expected. They are followed in number by portraits and figure paintings, and then there is a goodly group of still life. There are, naturally, a number of industrial subjects. No school of painting has been neglected, and almost all the types of technique have been given representation. The collection gives the public schools, as it were, a fully equipped art-of-painting laboratory.

The Carnegie Institute in presenting this exhibition wishes to give recognition to the important part which the One Hundred Friends of Pittsburgh Art, as an organization, takes in stimulating and supporting local art efforts. To the artists the guaranteed purchase fund each year and the possibility of having their work placed on permanent exhibition for study by the school children of the city give a genuine incentive. To the schools the installation of the paintings, not only for decorative purposes but for ready reference material in teaching the appreciation of art, is of real cultural value. J. O'C. JR.



100% OF CAPACITY BY PAUL KARLEN

ETCHINGS OF JEAN LOUIS FORAIN

Exhibit of Seventy-six Prints from the Collection of Lessing J. Rosenwald

BY VIRGINIA LEWIS

*Lecturer and Curator of Exhibitions, Department of Fine Arts,
University of Pittsburgh*



ETCHINGS of Jean Louis Forain from the collection of Lessing J. Rosenwald are now on view on the Sculpture Hall Balcony, offering an unusual opportunity to study the work of a great artist. It is

possible to grasp his full significance from his work in this one medium alone. Not only is the collection broad in scope, but in the rarity of some impressions is of peculiar appeal to the student and collector. The inclusion of various states and plates of the same subject greatly enhances their interest, and the whole is indeed a credit to Mr. Rosenwald's connoisseurship.

This is not the first time that Forain has been brought to the attention of Pittsburgh. In 1927 the Carnegie Institute held a comprehensive exhibition of his work in the graphic arts, together with two or three paintings; and as recently as 1931 he was represented in the Carnegie International.

The world first knew Forain as a caricaturist and illustrator. His stinging satirical comments on human society, drawn for such journals as *Le Monde Parisien*, gained an enviable reputation for him in the 80s and 90s. From that time to this, the general critical tempest that he has undergone, from an equal place beside Rembrandt to a scornful dismissal of this opinion, makes him a complex and intriguing study for analysis. It would seem that

now, eleven years after his death, critical opinion is coming to be settled concerning the merit of his work, and a definite evaluation given him as an artist of some importance. It would be difficult, indeed, with this exhibition of his etchings before us, to think of him as a mere cartoonist. On the contrary, we are sharply reminded here that he is, rather, an artist of deep feelings, with unique ability in the technique and style of their expression. From his etchings one can recognize contemporary and earlier influences upon him, a relationship to his own times, and his own distinctive creative genius, characterized by a penetrative interest in humanity and a professional pleasure in an individual handling of craftsmanship.

Naturally, as one looks at the prints one is reminded of the way similar ideas have been expressed by other artists. Forain's religious etchings have been generally inspired by Rembrandt. A specific example of this relation may be noted in the figure on the left in the delicate drypoint, "*Le Christ Portant Sa Croix*." One thinks of Daumier in connection with the court scenes; and Toulouse-Lautrec in his portrayal of the sordid gaiety of café society. The aquatint, "*Femme Mettant Son Bas*," would probably not have been done in just this way had Forain not known the work of Goya. "*Le Bar des Folies-Bergère*" and "*A Bullier*," rare and early etchings, even suggest in their simple documentary effectiveness the wood engravings of Winslow Homer.

Although the religious subjects of Rembrandt, the impersonal style of the impressionists, and the social con-



LA SORTIE DE L'AUDIENCE

sciousness just beginning to make itself felt in the nineteenth century, all had a part in determining the direction his art was to take, Forain stands out today as an original exponent of his age. His life was in a sense bounded by two frightful conflicts, the Franco-Prussian War of 1870 and the World War of 1914. In this period France was experiencing troubles between the state and religious orders, popular outbursts against injustices, and general social instability. Modern and progressive in his approach, he also retains a healthy sentimentality that binds him irrevocably to the bourgeois period in which he was born, and which he reprimands so sharply.

Most of the etchings on exhibition were produced within the two years of 1908 and 1910, and hence are a culmination of all his experience, the visual expression of long and keenly felt convictions. His satire here is milder, tempered with wisdom and a certain resignation. In them Forain expands his interest in mankind and adds to the biting sarcasm of his journalistic days a compassion for humanity and a new religious consciousness. The study of man and his weaknesses which has occupied him for many years in weekly magazines is now given more dignified

expression in single etchings. His is a complexity of criticisms and comments. At one time he judges and condemns, at another he shakes his head in sorrow at the banality of human society. His keen interest in the law courts, resulting in the prints of "L'Audience," was probably inspired by Daumier, but it is quite likely, too, that attention to the courts aroused by the Dreyfus case and the Panama scandals also influenced him to a considerable extent.

A number of this court series can be seen in the present exhibition. In some of these he implies a challenge to French justice and the right of human beings to judge. In others he laments a sorrowful scene resulting from an ironic judicial decision. The plate of "La Sortie de l'Audience" contains pathos in the figures of the children, obviously innocent of the tragic consequences of whatever penalty the law has imposed, and consternation in the bent old woman leading them from the court. One senses grief in the face of the lawyer contemplating his own inadequacy. The "Fille Mère" is particularly moving in its tragic content. Our sympathy for the young girl is intensified by indignation at the utter indifference of the lolling lawyers. The touching incident of "Prévenu et l'Enfant" reveals Forain's sentimentality, in pleasing contrast to his more stark and ungarnished revelations of debased mankind. But there is no comedy relief in any of these etchings. One does not even give expression to a nervous giggle. Forain is deeply serious and there is terrifying significance in his scenes of everyday life, in the attitudes and gestures of ordinary people.

He cringes at the immoral social practices of his day and is ashamed of bourgeois vulgarity. As a young man in Paris he came to know the life of the cheap music halls, coffeehouses, and gambling dens. In "A la Table de Jeu" a pitiful and dissipated group of people gather anxiously, with sterile minds concentrating only on the game before them. The women are depraved Gibson-

girl types, their faces—revealing the emptiness of their souls—are made hard and ugly by Forain's unrelenting needle. He is harsher in his judgment of this type of life than Toulouse-Lautrec, who impersonally records it with bitter wit. He is completely without mercy in his scorn for the maudlin old man in "En Cabinet Particulier," a subject he repeats many times in various media. The misery and wretchedness of human beings is brought out in these etchings for all to see. Forain persistently compels us to consider the cheap and tawdry elements one would rather ignore, as the morning sunlight shows up the cocktail lounge of the evening before.

The exhibition is rich in religious etchings, subjects of the New Testament and the famous Lourdes series, to which he turned with sudden intensity about 1908, overwhelmed and saddened perhaps by the futility of trying to improve society. This abrupt change, from

thirty years of recording the sordid side of human life to subjects of a deeply religious content, would seem to indicate that Forain had undergone some profoundly religious experience. Indeed there is evidence to this effect in letters from Forain to his friend J. K. Huysmans, the French critic and author, to whom the artist appeals for help in solving a personal religious problem. It has been suggested that the etchings may have been done as a sort of memorial to his friend, who died in 1907. Influences on the religious work of Forain have been rather thoroughly discussed by Joseph Sloane in the *Art Bulletin* for September 1941. Inspiration from Rembrandt, of course, is generally acknowledged. The walls of his studio near Versailles were hung with facsimiles of the master's etchings.

Forain's direct and forceful handling of religious themes stands out in strong contrast to the sentimental and ineffective treatment of them by such of



APRÈS L'APPARITION

his contemporaries as Dagnán-Bouveret. Even in the religious painting of Manet, to whom Forain is so indebted for his style, there is lacking the depth of feeling and the penetrating psychological insight of Forain. In a comparison of the forceful etching of "Le Christ aux Outrages" with Rouault's conception of the Christ crowned with thorns, it is interesting to realize that in the Rouault there is an intellectual sense in the power of design, whereas in the Forain the emotion seems more intense because of the intimacy of line.

Forain's simple strength is striking in "Le Retour de L'Enfant Prodigue." The dynamic energy and eloquence of the two figures has often been remarked. It is intriguing to compare it with Rembrandt's etching of this subject. In Rembrandt's print the touching reunion of father and son has been somewhat subordinated to a more complex background with other figures. This is a narrative scene beautifully told, while in Forain's etching, even though the houses in the background give reality to the scene, the dominating theme is an emotion. To make still further comparisons, in Durer's delightful en-

graving, interest in the emotion of the moment has been supplanted by an intellectual regard for the charming medieval architecture and the portrayal of farmyard life.

Forain has chosen for his subjects moments in the Life of Christ that he can dramatize with strong human interest and pathos. He does this without being theatrical. His people are given a contemporary and local characterization. In his portrayal of Calvary, the workmen of Joseph of Arimathea, standing by with heads uncovered, are ordinary workmen of France. One could have met in the French countryside at any time sweet and natural children like the little girls laying the table in "Avant le Repas à Emmaüs" and those approaching the Christ Child with timid friendliness in "La Madone et les Enfants." These disclose the milder side of Forain.

Originality in his choice of subject matter is apparent. The earlier of the two plates of "Le Calvaire" tells of the moment just after the Crucifixion, with attention directed toward the grief-stricken Mary. The second plate shows the moment just before the Descent, with the emphasis on Christ, still on the Cross, but not included in the composition. The more usual scene is the actual lowering of the Body from the Cross. It has been pointed out also that Mary's sponging of Christ's brow is not a common religious iconographical theme. The incident of Emmaüs has engrossed him. In fact, no less than ten impressions are shown here. They include many variations: the meeting



A LA TABLE DE JEU

with the travelers under the arch, the scene at the inn before the supper, one of the actual breaking and sharing of bread, and what is rarely depicted in Christian iconography—the moment after the vanishing of Christ.

It has been said that Forain's portrayals of Christ lack dignity and that his compositions without Him are by far the most impressive. But the majestic "La Fraction du Pain," certainly to be considered with Rembrandt at his best, repudiates this opinion. The monumentality of Christ is accentuated by the humble attitudes of the disciples. The dignified humility and inner faith of "Le Christ aux Outrages" is equal to Daumier's characterization of Christ Mocked. The delicate and expressive Pieta, resembling the Avignon Pieta in composition, is also worthy of it in spiritual strength. Indeed, it is the suffering and humble Christ, ennobled—by virtue of this very humility—with the greatest dignity of all. A quiet strength pervades such plates as "Le Christ Dépouillé de Ses Vêtements," and the beautiful little drypoint of "Le Christ Portant Sa Croix."

A series of etchings recounting scenes of miracles at Lourdes reveal perhaps even more profoundly his intense religious feeling. How beautiful and moving is "L'Imploration devant la Grotte." The transported expression in the attitude of the parents as they hopefully entrust their child to the miraculous powers of Bernadette is awe-inspiring. One senses an equally supreme faith on the part of the artist. Although there is only a suggestion of the grotto, the great influence it



LES NOTABLES

exerts is felt in a few sure lines wisely placed in relation to the space around them. Another of this series is "La Miraculée," with the newly found freedom admirably expressed in the upright posture and liberated attitude of the cured woman. All attention is focused on the miracle performed. In a second state of the same scene a less impressive central figure gives way to a more varied background of the individuals witnessing the event.

Forain's handling of technique and style is essentially a part of what he has to say. A thorough discussion by Campbell Dodgson of his skill as an etcher is to be found in volume eight of the Print Collector's Quarterly. Here he is proclaimed as one of the greatest etchers of the world.

In actual practice in his later period of etching—the first had ended in 1886 and is not considered one of significant productivity—he makes use for the most part of three processes: the pure etching, the drypoint, and the soft ground.

His etched line is individual and uniquely expressive. From an apparent mass of scratchings and seemingly irregular and undisciplined interlacings of nervous and unrestrained line, a

definite sense of form appears. There is, however, nothing haphazard about his use of line; it is carefully planned for a special effect. One is reminded of the opening of Ravel's "Valse," where out of an intricate and dissonant pattern of tones, a clearly recognizable waltz form emerges. This may be noted especially in the figure hunched over the table in "Un Caboulot à Montmartre," and in the humble disciple kneeling before Christ in "La Fraction du Pain." His contrasted use of very fine lines in some plates, and heavier and more unrestrained strokes in others, recalls to a certain extent the rough and fine manners of Rembrandt. An interesting and individual technique especially characteristic of Forain may be seen in the two etchings—the "Fille Mère," and "Après la Saisie." Singularly heavily bitten lines on zinc emphasize with tremendous force the significance of the subject.

To one interested in variations of plates and states the exhibition is of special interest. Forain has frequently tried a subject in drypoint only to repeat it later in etching, as in the case of the second and third plates of "La Rencontre sous la Voûte." Again he makes the most of the special characteristics of the drypoint in the beautiful "Pietà" and powerful "Le Christ Dépouille de Ses Vêtements." He has been especially successful in the skill with which he uses the soft-ground technique in "Le Gros Cigare" to achieve a feeling of worn-out red plush, which the content of the etching might suggest.

A change in state, in the case of Forain, is often more than just a line to vary the esthetic value, and sometimes results in an entire change of meaning. An example of this may be seen here in the two states of "Le Calvaire." It is generally agreed that advanced states do not necessarily improve upon the original effort. It is interesting to observe four states shown here of "La Sortie de l'Audience," from the first, in simple line drawing, to the fourth,

where the shadow by the old woman's face, darkened by too much overworking, has no longer any meaning in the composition. A similar observation could be made in the background figures of "La Miraculée."

Service in the war interrupted his work in religious etchings, and his attention at this time was given to monumental compositions of war subjects. These appeared in *L'Opinion*, *Le Figaro*, and other journals of the day, and later in drypoint and etchings. Many of them, such as "La Borne (Verdun)," "Les Notables," "Le Retour au Foyer" have a grim reality for us today, conscious as we are of the massacres at Stalingrad, the horrors of concentration camps, and the despair of refugees tramping homeless over miles of country—a torturing upheaval of mankind.

BERND SEMICENTENNIAL

THE Art Division of the Carnegie Library of Pittsburgh celebrated the fiftieth anniversary of the J. D. Bernd Fund, its oldest and largest benefaction, on November 17, with a special display of notable books, the purchase of which had been made possible by this Fund. The members of the American Institute of Architects, Pittsburgh chapter, and of the Pittsburgh Architectural Club were the invited guests of Marian Comings, art librarian, on this occasion.

The J. D. Bernd Fund actually antedates the opening of the Library by nearly three years. Mr. Bernd, a well-known Pittsburgh merchant, died on November 30, 1892, leaving \$17,343 to the public institution that Andrew Carnegie was then planning, for the purchase of books on architecture and decoration. The principal of this fund has not been touched, yet the income from it, to October 1, 1942, has amounted to \$45,462, and has enabled the Library to buy many rare and valuable works, now totaling nearly seven thousand volumes, which could not have been purchased out of city appropriations.

GIFT OF TWO PAINTINGS

*Presented to the Carnegie Institute by Mrs. Lambert G. Oppenheim
in Memory of Albert C. Lehman*

MRS. LAMBERT G. OPPENHEIM has presented two paintings, "Fiesta in Mallorca" by Joan Junyer and "Still Life with Violin" by Georges Dufrenoy, to the Carnegie Institute in memory of Albert C. Lehman. This is not the first gift of paintings by Mrs. Oppenheim to the permanent collection, as she gave "The Studio" by Felice Carena in 1938 and "Interior" by Alexander Brook in 1941. They, also, were given in memory of Mr. Lehman, so that the memorial group now numbers four paintings. Mr. Lehman was a trustee of the Carnegie Institute, a member of the Fine Arts Committee, and the donor of the Albert C. Lehman Prize and Purchase Fund in the Carnegie International.

Both canvases in the present gift were shown in the 1929 International. In each instance it was the initial appearance of the artist in that exhibition, but Dufrenoy's "Still Life with Violin" was awarded third prize and Junyer's "Fiesta in Mallorca" received an honorable mention.

The picture by Joan Junyer is oil on canvas, forty-nine inches in width by thirty-nine and one-quarter inches in height. It is signed and dated, "J. Junyer '26," in the lower left corner. It is a distinguished and personal performance done in the early Picasso manner. It may be de-

scribed as a decorative arabesque of sharply defined contours against a tapestry of exotic blending of blond colors in rose, green, orchid, and their variables. In the foreground two peasant women and a man are performing a ritualistic dance of slow, solemn, highly conventionalized movement. There is a static feeling in the dancers and a sense of arrested motion throughout the canvas which introduces an intriguing quality into the painting. It is as if the artist had seized on an instance in this formalized rural dance and frozen, as one now expresses it, the scene in paint on canvas to forever symbolize Spain. Forming a decorative background for the large figures is a semicircle of womenfolk sitting erect and dignified in their colorful and decorative shawls as if enthralled by the ritual of the dancers. In the distance is a church-crowned village that



FESTIVAL IN MALLORCA BY JOAN JUNYER



STILL LIFE WITH VIOLIN BY GEORGES DUFRÉNOY

seems to hover and brood over and yet inspire the whole fantastic scene.

Joan Junyer was born in Barcelona in 1904 of a family of artists, whose friends—Picasso among them—were early influences on the young painter. His youth was spent in Mallorca, and he studied there as well as in Barcelona and Paris. In 1923 he moved to Paris. Subsequently he traveled throughout Europe, attracted especially by Sweden and Denmark. At the outbreak of the war in Spain he immediately left Paris to serve in the Department of Culture for the Loyalist Government. In 1939 he returned to Paris, later went to England. Since that time he has lived also in the Dominican Republic and Cuba, and in 1941 he came to the United States.

In addition to painting, Junyer has designed decorations, costumes, and stage sets for the theater, including Colonel de Basil's Russian Ballet. Junyer's work is represented in private collections in Sweden, France, Spain, the United States, and in South American countries.

"Still Life with Violin" by Georges Dufrenoy is oil on canvas, and measures forty-six inches in width by thirty-five

and one-quarter inches in height. It is signed "Dufrenoy" in the lower left corner, but is not dated. It was evidently done about 1926. The canvas is freely painted with flowing brush work and a true decorative flair. The colors are rich and sumptuous, though in suppressed tones. It has a sweep and a low-keyed buoyancy that almost remove it from the classification of "still life." In the painting, a violin rests on an open case that is lined with dull blue. The case in turn rests on a brocade-covered table, the cloth sweeping off to the right and breaking almost like a wave. To the left of the picture is a decorative vase which balances the great wave of the fabric.

Dufrenoy was born at Thiais (Seine) France in 1870. He is a member of the Committee of the Salon d'Automne, and has exhibited in the Salon des Indépendants, the Salon des Tuileries, and with the Société Nationale des Beaux-Arts. His canvases are included in the collections of the Luxembourg Museum, and in the museums of Nantes and Ghent. He has painted in Italy, especially in Venice, as well as France, portraying flowers, ancient tapestries, musical instruments, old buildings, bridges, boats, and street scenes in Paris and Italy.

Both the paintings in this gift are now hanging in the permanent collection galleries, as are the other two in the memorial group previously presented to the Department of Fine Arts by Mrs. Oppenheim.

J. O'C. Jr.



THE GARDEN OF GOLD



THE Gardener's first gift for this month was a five dollar bill from Mrs. Charles Watkins, which, the Gardener explained to her, immediately grew into \$15 through the process of receiving from the Carnegie Corporation of New York two dollars for every one that is given here toward the Carnegie Tech 1946 Endowment Fund. When we get \$4,000,000 from such cordial friends as Mrs. Watkins, that sum will at once be worth \$12,000,000. Nothing like that has ever existed in this world. That's why the place to deposit good dollars is called the Garden of Gold—each dollar grows into three for one.

Then, this War Bond procession has really started. Charles C. Leeds, professor emeritus at Tech, has bought two more \$100 War Bonds and presented them to Tech—one to honor the memory of John H. Leete, the first dean and director of the College of Engineering; the second in memory of Frances Camp Parry, beloved and exceptional English teacher. Each of them is a noble contribution to great pioneers in Pittsburgh's educational field.

Then came Miss Ella M. Carnahan, a devoted friend of the Carnegie Library of Pittsburgh, with a gift of \$2,000, which is to become an endowment fund for the purchase of books. What a wonderful thing it is to learn that quiet and gentle people, thinking of the value of books to the general community, should be moved to make important gifts like that, to have a creative income that will go on forever! More will be said of this gift in the December Magazine.

And the graduate men and women of the Carnegie Institute of Technology never forget to add their gifts for Tech's 1946 Endowment Fund. Here are some of them that have entered the Garden of Gold in recent months:

Fred J. Buchler, Russell C. Clement,

Rebecca Schmucker Conner, Lynn E. Exline, Leonard C. Flowers, Anthony J. Kerin, Orval Kipp, Helen A. Reitz, John L. Ross, and R. C. Smith Jr. have made contributions through the Alumni Federation that total \$164.

James R. Arnold, John Babin, Grace L. Borgerding, Milton Cohen, Joseph D. Findley Jr., Irwin W. Fritz, Walter Gray, Frank Galen Hess, Richard S. Hoover, Mr. and Mrs. Leo Kaschagen, C. A. Nimick, Robert W. Ortmiller, Dorothy Pritchard, Charles C. Richinsa, William Van Triest, and M. J. Wohlge-muth have sent in individual contributions that amount to \$157.

And contributions amounting to \$243.14 have been sent in for the Endowment Fund by James L. Austraw and Jean Roy Austraw, Ralph R. Bock, Henry C. Brown, William J. Brown, Richard H. Cutting, F. A. Faville, Albert J. Haskens, Alma Hiller, D. E. Irons, H. Dorothy King, Rachel Boyce Lang, William W. Macalpine, F. H. Noel, Mary Louise Proellocks, Clark D. Read, A. Smith, George W. Smith, Walter A. Stermer, and George M. Wile.

The total of all these sums, added to the amounts acknowledged in the Garden of Gold for October 1942, brings the total of cash gifts for the work of the three Carnegie institutions in Pittsburgh since the inauguration of the CARNEGIE MAGAZINE to the following amounts: \$1,348,922.95 for the Carnegie Institute; \$42,629.12 for the Carnegie Library of Pittsburgh; and for the Carnegie Institute of Technology, \$230,745.68 for operation and equipment, and \$1,762,310.69 for the 1946 Endowment Fund; making a grand total for all three institutions of \$3,384,608.44. There is still the sum of \$2,237,689.31 to be raised before our agreement with the Carnegie Corporation of New York can be met. Who will give the next War Bond?

THOMAS JEFFERSON AND THE THORNE AMERICAN ROOMS

Classic Revival Architecture in the Exhibition at the Carnegie Institute

BY DOROTHY E. GLASSBURN

Department of Fine Arts

HERE WAS BURIED
THOMAS JEFFERSON
AUTHOR OF
THE DECLARATION OF AMERICAN INDEPENDENCE
OF THE STATUTE OF VIRGINIA FOR RELIGIOUS FREEDOM
AND FATHER OF THE UNIVERSITY OF VIRGINIA

THOMAS JEFFERSON himself wrote this epitaph which is inscribed on the shaft above his grave.

The last line is the interesting one in connection with Thomas Jefferson and the American Rooms in Miniature by Mrs. James Ward Thorne, for in the word "Father" Jefferson summed up the many aspects of his connection with the University.

Sponsor and supporter of the necessary legislation and first rector, at the age of seventy-six, Thomas Jefferson was also the architect and supervisor of construction for this new, liberal, non-sectarian university—a dream come true. During the remaining seven years of his life he lavished as much attention upon the physical housing of the University as upon its curriculum and the basic principles upon which it should operate. One may surely infer from the fact that he deemed it worthy of mention in his epitaph, along with the Declaration of Independence, that his architectural accomplishments were such that for them he was not unwilling to be remembered by posterity. His influence as a builder was, indeed, as important in its way as his political, scientific, and social contributions.

The University was, of course, only one of Jefferson's undertakings as an architect. In the exhibition of Thorne

miniature American interiors there is an adaptation of the dining room from his beloved home, Monticello. The interior is not a reproduction of the original, but a simplification and rearrangement incorporating certain devices that show the inventive side of Jefferson's genius, the little practical touches with which he garnished his "classical" building.

Monticello is an example of what Jefferson meant when he said, "Architecture is my delight, and putting up and pulling down, one of my favorite amusements." He had begun in 1768 to level the summit of the "little mountain" four miles from Charlottesville for the home he meant to build; in 1770 he moved into a one-room brick cottage on the new estate, part of his scheme of a main house flanked by service wings. When the red-brick house was eventually completed, Jefferson was not content to let it stand as built. In 1789, upon his return from service abroad as Minister to France, he began to plan the remodeling of "Monticello," again along classic lines. Because of his many political activities progress was slow, and the extensive enlargement and alterations were not finished until 1808. Mrs. Thorne dates the dining room in the show about 1800, approximately midway in Jefferson's years there.

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In this interior one sees not only the dining room itself but also the semi-octagonal tea room into which it opens, with its large windows comprising almost the entire exterior surface. The rooms are richly simple in color and decoration. The walls are a clear beautiful blue, the wood trim white, with the exception of the baseboard in the dining room proper, which is black. The floors are parquet. The window to the left in the larger room and the center one in the smaller room are hung in three sashes to permit flexible control of ventilation. The dining room drapery is white, edged with a medium blue which is repeated in the upholstery of the chairs; the draperies and upholstery in the tea room are white.

The mantel is decorated with three miniature but genuine Wedgwood plaques in blue and white. At each end of the mantel are doors which open into dumb-waiters communicating with the wine cellar directly below, one of Jefferson's devices. Of his design, too, are the doors that separate the two rooms. They worked automatically so that when only one was opened or shut, the other one worked also.

The table in the dining room is a reproduction of one designed and owned by Jefferson. Its style naturally leads to the Sheraton-Empire types of the Duncan Phyfe chairs and consoles. The crystal chandelier and brackets are copied from examples in the Metropolitan Museum of Art; the crystal table ornaments are replicas of an English set. The rugs are needlepoint copies, the first of an Aubusson of Napoleon's time, the second of a Directoire design. The illustration shows but two of the four heads of Romans used, on wall brackets, to decorate the tea room. The persons represented are Augustus, Aurelius, Caracalla, and Caesar.

Monticello reflects Jefferson's lifelong devotion to classic architecture. Like other architectural efforts of his—domestic and public—the elements of its design can be traced to the writings of Andrea Palladio, the Italian architect who, in 1570, published his monumental work on architecture containing descriptions of and rules for the classic orders, and the ancient Italian buildings which he had studied and measured, as well as his own structures. The books went through many editions and trans-



ADAPTATION OF DINING ROOM AND TEA ROOM FROM THOMAS JEFFERSON'S MONTICELLO
(From Mrs. Thorne's *American Rooms in Miniature*)

lations; the Monticello library, the best private collection in the Colonies on the subject of architecture, contained five—three in English, two in French—so highly did Jefferson esteem the author. Many other men in Europe and America before him had also admired and been influenced by Palladio, but were not such close students. The remodeled Monticello is dominated by a dome suggested by the Hôtel de Salm, which Jefferson admired so extravagantly when he was in Paris, but the dome was actually derived from the temple of Vesta as illustrated in Palladio—an indication of his growing tendency to adopt the form as well as the properly proportioned decorative elements of classic architecture.

The three stories of the house were disguised to give the effect of only one, with pediments supported by two-story columns at the east and west entrances. It showed also the development for domestic architecture of a more elaborate floor plan to permit more privacy in individual apartments and a greater variety in types of rooms. Most Colonial houses were rectangular in plan, like Carter's Grove, from which Mrs. Thorne shows two interiors, but Monticello has irregularly shaped units both in the central portion and in the end rooms. Jefferson, in fact, rather scorned the simpler Georgian style in England and its adaptations in America, a fact difficult for us to understand when we study the beauties of Colonial Tidewater architecture.

In several of the Thorne Rooms there are evidences, direct and indirect, of Jefferson's standing as a builder in his day; for instance, there is the dining room of the Harrison Gray Otis house, built by his friend Charles Bulfinch in 1795. Jefferson had advised Bulfinch on where to go and what to see when the younger man was abroad, thus guiding him immediately to classic models. In this room Bulfinch used the style of Robert Adam who was also a devotee of classic design, fine proportion, and refinement of detail. Bulfinch's

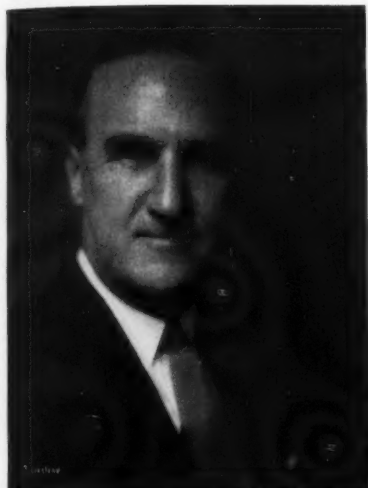
architecture in turn influenced Samuel McIntire, who about 1800 designed Oak Hill, from which there is a bedroom in the exhibition. Andalusia, the home near Philadelphia that Nicholas Biddle remodeled in 1834, represented by a drawing room in the show, embodies the final development of Jefferson's classical theme. The Classic Revival—in its strictest interpretation limited to the use of Roman features in architecture—flowered later into the Greek Revival in which the Greek temple form was the fashionable model on which to pattern not only public buildings but domestic ones as well. Andalusia followed the design of the Theseum at Athens, visited and admired by Biddle in his youth.

Jefferson's personality was such that he would have affected the trend of architectural development even had it been his destiny to hold no public office. Since, however, he did fill the high positions of Governor of Virginia, Secretary of State, Vice President, and President for two terms, his influence was strong throughout the end of the eighteenth and the beginning of the nineteenth centuries. When the thirteen new states found themselves faced with the complete responsibilities of self-government individually and later as a union of states, there were few public buildings in which the different branches of government might be housed. The newly founded national capital at Washington gave additional opportunities to the forceful builders of the day. Time and circumstance, therefore, as well as Jefferson's own abilities as architect, made his influence indelible. It can never be lost to the world so long as the houses he built for himself and his friends exist, either in fact or through his drawings, or while the public buildings he designed or for which he made suggestions remain to remind one of his taste.

The exhibition of American Rooms in Miniature will continue on view at the Carnegie Institute through December 2.

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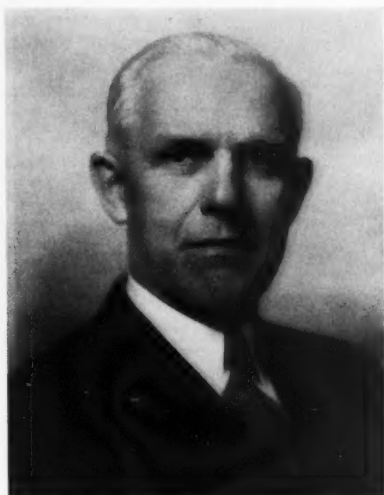
OUR NEW TRUSTEES



ALEXANDER P. REED was born in Washington, Pennsylvania, on October 14, 1885, and was graduated from Washington and Jefferson College in 1907. He began his study of the law at Harvard and finished at the University of Pittsburgh in 1910. He practiced law in Washington, Pennsylvania, until 1915, when he came to Pittsburgh as vice president and trust officer of the Fidelity Trust Company, a position he still retains. He was appointed a member of the Board of Public Education in 1927, serving as vice president and chairman of the finance committee from 1934. He is a trustee of the Henry C. Frick Educational Commission; a member of the Executive Council of the Boy Scouts of America; a director of several important manufacturing companies; and a member of the board of trustees of the Shadyside Presbyterian Church.

Mr. Reed has just been chosen president of the Board of Public Education of Pittsburgh in succession to Marcus Aaron, who declined re-election of that

post; and it is this last position that brings him automatically as a welcome member of the boards of trustees of the Carnegie Library of Pittsburgh, the Carnegie Institute, and the Carnegie Institute of Technology.



JOHN LESTER PERRY, recently elected, was born in Worcester, Massachusetts, on March 11, 1881. He started to work, at the age of eighteen, as a clerk with the American Steel and Wire Company, of Worcester. From 1913 to 1933 he held various supervisory positions with this company, becoming vice president in 1933, with headquarters in Cleveland, Ohio. From 1935 to 1937 he was president of the Tennessee Coal, Iron & Railroad Company, Birmingham, Alabama; and on January 1, 1938, was made president of the Carnegie-Illinois Steel Corporation at Pittsburgh. Mr. Perry is a director of the United States Steel Corporation of Delaware, and a member of the Engineers Society of Western Pennsylvania.



"THE PLAY'S THE THING"

Reviewing George Bernard Shaw's "Heartbreak House"

BY AUSTIN WRIGHT

*Assistant Professor, Department of English,
Carnegie Institute of Technology*



WHEN George Bernard Shaw wrote "Heartbreak House" he intended the country house for which the play was named to symbolize cultured, leisured England before the first World War. Fascinated

by the picture of a decadent aristocratic society which had been so skillfully painted by Chekhov in "The Cherry Orchard" and by Tolstoy in "Fruits of Culture," he attempted to evolve for the English stage a similar study of the pleasant but futile and inert country-house society which, he felt, was the same all over Europe before the war—whether in Russia or in England or elsewhere. The result is a play reminiscent of "The Cherry Orchard" in theme, yet as sharply different from it as the witty firebrand Shaw is from the resigned pessimist Chekhov. An audience viewing the Russian play is frequently close to tears; an audience viewing "Heartbreak House" is amused, interested, repeatedly pricked into thought, but never allowed to brood.

Precisely what Shaw meant in "Heartbreak House" is a question which has been variously answered even by his most intimate disciples. One of them calls it mystifying and incoherent, and asserts that only here and there do "luminous ideas break through the fog." Since even the great man himself has not condescended to

explain this puzzling play, one must depend upon the dialogue for a solution; and thus every playgoer may offer his own interpretation without fear of authoritative contradiction from anyone.

Certainly some of Shaw's pet theories are given brilliant expression here. There is, for example, his conviction that man, unless he is almost superhumanly wary and self-assertive, is destined to be the prey and slave of woman. The three principal female characters, though charming, are clear-sighted, purposeful, and more than a bit shrewish; the men are all ineffectual and aimless, and most of them are neurasthenic. Even Boss Mangan, the captain of industry, is putty in the hands of clever women, and three of them, as Hector says, play cat and mouse with him the whole evening. As for Hector—alas! that potential Othello has become a mere household pet, used up and deprived of everything but dreams. It is Shaw himself rather than Captain Shotover who cries: "When you have found the land where there is happiness and where there are no women, send me its latitude and longitude; and I will join you there." But throughout the play, now hidden and now clear, growing more and more dominant until it reaches a crescendo in the last act just before the exciting climax, one theme gives centrality to the rambling conversations—Shaw's angry, bitter charge that the cultured people of England and of all civilized countries have shirked their obligations, have been supinely content to engage in pointless philanderings, sentimental theorizing, and all the inanities

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of polite social intercourse while the control of the world and of their own destinies has fallen bit by bit into the hands of selfish, ignorant, cruel "practical men."

Power and culture, says Shaw in his preface, are in separate compartments. And though Heartbreak House itself is an incomparable spot for relaxation, though its inhabitants are very charming, "most advanced, unprejudiced, frank, humane, unconventional, democratic, free-thinking, and everything that is delightful to thoughtful people" (Mazzini Dunn speaking) yet Heartbreak House threatens to become the tomb of the society which it supposedly shelters. Captain Shotover says that the ship which is England is driving toward disaster. "The captain is in his bunk, drinking bottled ditch-water; and the crew is gambling in the fore-castle. She will strike and sink and split. Do you think the laws of God will be suspended in favor of England because you were born in it?" And in response to a plea for guidance as to the method of avoiding catastrophe, Shaw—that is, Shotover—tells his listeners to learn their business as Englishmen: "Navigation. Learn it and live; or leave it and be damned."

Shaw apparently wrote "Heartbreak

House" in the period just prior to and after the outbreak of the war, but he withheld it from the stage until long after the last gun had been fired. He did this, he asserts, because if it had been staged during the war "the Germans might on any night have turned the last act from play into earnest, and even then might not have waited for their cues."

The outline of the play is simple. In a country house in Sussex live a retired sea-captain, his charming daughter, and her idle husband. To this trio are added temporarily an impecunious young singer, her idealistic father, her elderly suitor, the long-absent and lovely younger daughter of the captain, and the bachelor brother-in-law and hanger-on of that younger daughter. The household is a strange one, where the drawing-room resembles the poop of a vessel, where newly arrived guests are allowed to fidget in embarrassed solitude waiting for someone to receive them, where the head of the house is an octogenarian reputed to have sold his soul to the devil in Zanzibar, where minds are unburdened with a lack of reticence shocking to the conventional outsider, where the husband appears in Arabian dress because his wife thinks he looks silly in evening clothes. In



A SCENE FROM THE STUDENT PRODUCTION OF SHAW'S "HEARTBREAK HOUSE"

this strange yet gracious society, people talk charmingly, brilliantly, through three long acts enlivened only by the visit, first, of a burglar, and then, of a squadron of zeppelins.

In electing to produce "Heartbreak House" with a group of student players, Mary Morris undertook what she undoubtedly knew would be a tremendous task. The play is very long—and, in my opinion, sadly in need of cutting. The second act in particular is wearing. The author's intentions are often cloudy, and Shaw cannot resist the temptation to pursue an idea into a byway even though the chase leads him far from his main course. Thus he introduces much that is irrelevant. There is practically no action—nothing but talk. And even the most sparkling talk will bore an audience unless the dialogue is very skilfully handled. In short, considered purely as entertainment, the play verges upon dullness. Yet in spite of these initial handicaps, the Carnegie Tech production of "Heartbreak House" became in Miss Morris' hands a moving, engrossing drama. One shudders to think how very bad a bad production of this difficult play could be, and the fact that the Tech "Heartbreak House" was, on the contrary, a notable success is a tribute to the skill and patience and firmness and stage sense of the director. For one thing, the audience was lured completely out of its knowledge that this was a group of very young people portraying a group of middle-aged or elderly men and women. The students seemed to have a feeling for their mature roles which only careful coaching could have given them. Again, the diction was for the most part excellent—and slovenly diction would kill "Heartbreak House" within ten minutes of the opening curtain. And yet again, the artful simulation of action when there was really no action created an illusion which carried the audience easily through many a lengthy colloquy.

Both casts interpreted the play with

gratifying finesse. Of the two, I felt that as a whole the first cast gave a slightly more authentic and somewhat smoother performance. But there were two extraneous elements which may have contributed to this impression. When one has just witnessed a performance he retains unconsciously certain impressions of how the characters should look and act and speak; and when another company performs he has some difficulty at first in reconciling himself to differences, not only in interpretation but even in appearance. Again, whereas I saw the third performance given by the first cast, I saw the initial performance of the other group; and the tendency which some players in the second cast showed to break in upon each others' lines, and the occasional stumbles resulting from a too rapid pace had probably been eliminated by the end of the run. But on its opening night this cast seemed anxious to compensate for the excessive length of the play by unwisely accelerating their lines.

Captain Shotover was capitally handled throughout. Both actors made the old gentleman's eccentricities understandable because they created and maintained the illusion of great age, and they suggested skilfully the lovable, rather pathetic personality underneath the outward brusqueness and the shell of sardonic wit. The Hesione and Lady Utterword of the first cast completely identified themselves with their roles. They conveyed admirably "the strange fascination of the daughters of that supernatural old man" Captain Shotover. The actresses in the second cast, though both gave very creditable performances, seemed somehow less at home and at ease as Hesione and Ariadne. Both Hectors were excellent: I feel that Shaw would have been delighted with the way in which they presented the role. They looked the part, and they suggested capably the tragi-comic mixture of acquiescence and revolt, of self-satisfaction and self-contempt, of absurdity and strength,

which is Hector Hushabye. The actor in the first cast accentuated Hector's smugness; he seemed perfectly happy in his gorgeous Arabian costume—which, incidentally, was a delight to the eye and a triumph for the costumière—and I believe that Shaw means Hector to take secret pleasure in his exotic garb. The other actor accentuated Hector's chafing discontent with the role assigned to him by his wife. He seemed to be more like the sort of man whom Lady Utterword would consider it worth her while to pursue.

Ellie Dunn was successfully presented. The first Ellie seemed to have a more professional touch, but the second was very skilful in conveying the change from girlish idealism to hardened self-possession which takes place in the character during the play. Mazzini Dunn was played quite differently in the two companies: the first Mazzini was a shy, self-effacing, lovable man, while the second had more self-confidence, strength, and aggressiveness. I believe that the first was closer to the man that Shaw had in mind.

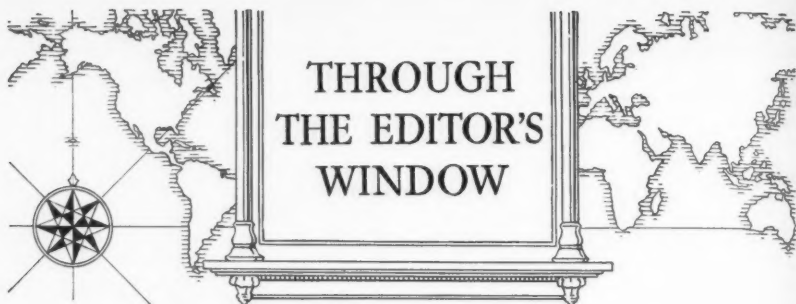
In the first cast Boss Mangan was interpreted as a hearty, shallow, pompous windbag who did not seem particularly dangerous: one knew all along that Ellie was more than a match for him. The second Mangan was more sinister and crafty, and suggested the peril of a world which lets itself be ruled by vicious tyrants. Both actors kept the audience balanced between contempt for Mangan's unprincipled character and amused sympathy for his consternation at the Shotover "family habit of throwing stones in all directions and letting the air in." The actors who portrayed Randall gave adequate performances in a thankless role. Perhaps the student in the second cast handled better the sharp contrast between the Randall who poses as the imperturbable man of the world and the beaten, sniveling Randall who howls when Ariadne twists his heart.

Nurse Guinness and the burglar were intended by Shaw to be very funny.

In the Tech production Guinness was not very funny and the burglar was—especially in the second cast. In fact, the burglar scene was one of the best in the play.

High praise is due to the attractive settings designed by Alice Morgan. Shaw would have been pleased by the way in which the designer carried out his description of a room built to resemble "the after part of an old-fashioned high-pooed ship." And in the last act one fancied oneself sitting at ease on the terrace of an English country house on a fine night in September. Such outdoor night scenes are always well handled at Tech. The costuming was impeccable—particularly the Arabian dress already mentioned and the contrast in Act I between Lady Utterword's whalebone rigidity and Hesione's relaxed informality. A word must be devoted to the commendation of the sound effects in the third act, which were so realistic as to make the rather far-fetched conclusion seem all too credible.

I have said nothing of the amazing timeliness of "Heartbreak House" in the present state of world affairs. This timeliness was without doubt one of the principal reasons why the Department of Drama decided to present the play, and we should be grateful for the decision. We in this country, as well as the people of Britain, would do well to ponder the moral of the play, and to see to it that we assume the burdens of government which have too often been laid upon the willing shoulders of the Boss Mangans of the world. Perhaps we are paying now for our neglect and inertia during the years that the locust has eaten. The disastrous fate of liberals in Nazi Germany and of the cultured people of fallen France proves that Mazzini Dunn, when he said that in politics "nothing ever does happen," was wrong, and that Captain Shotover, when he replied, "Nothing but the smash of the drunken skipper's ship on the rocks," was tragically and emphatically right.



PETAINE AND DEGAULLE:
A CONTRAST

ON that dark day in 1940 when France fell from her majestic position as one of the great powers of the world to become an enslaved nation in the ruthless grip of Germany, there were two Frenchmen of high military rank whose conduct in that catastrophe will forever fill two conflicting pages of history. One of these was Marshal Petain, the other General DeGaulle. Both were soldiers who had won distinction in the armed conflicts of their country. Now, in that frightful debacle of the French army, Petain was chosen by Adolf Hitler to head a provisional government, and an opportunity was presented to him such as seldom comes in the career of any man. True, it was necessary for him to surrender his grand army and metropolitan France to Hitler; and he might have done this and still have won an illustrious end for himself. He needed but to say, in substance:

"Miscreant, you have won, and we surrender our home army. But the empire has not fallen, it is indestructible; and I have today moved our fleet to Africa, and given orders throughout the world that France shall fight Germany to the bitter end."

Hitler would instantly have executed him before a firing squad, and he would have died the death of a patriot and a soldier. But Petain's immortal soul had been undermined like a rotten

fortress, and he chose to live a wretched life and exercise a poltroon's power as an acclamer of Hitler's world conquest. And in support of that idiotic conspiracy he posed himself in that unforgettable photograph of a delighted handclasp with the arch bandit.

The first act of Petain's mean servience was to destroy the whole accomplishment of the French Revolution, "liberty, equality, and fraternity," by the substitution of Hitler's aggressive formula, "state, labor, and family." Then began his two years of servitude to Germany, marked especially by his consent to give Hitler three good and sound workmen for each emaciated soldier sent back from the two million victims in the German concentration camps.

But Petain was still to reach the final depths of infamy, for when the American armada arrived in Northern Africa on a holy mission to redeem France from her relentless captors, Petain ordered his strongholds everywhere to fire on his friends, to kill their troops, and sink their ships, until finally his people rebelled and united our cause with theirs. Hitler then took all of France away from him, and Petain sank into a rancid oblivion.

On that same day when France fell, General Charles DeGaulle fled to England with the oriflamme of Joan of Arc, upraised, and declared his purpose to call Frenchmen everywhere to its defense. The treachery that brought peace and place and money to some of

his confreres could never touch his proud heart. He was the only member of the last legitimate government who, by resolving to go on with the fight, remained true to his country and to the Republic. Why our government did not immediately name him as the sole champion of the French cause has not yet been revealed to us. But we know that where DeGaulle now stands, there stands France. With great courage, he has great dignity. "France," he says, "does not want to receive her liberty from you, but to win it over again with you through her own efforts. If our lost liberties were going to be handed over to us on a plate by our best friends, we would not be able to use them. France would remain hopelessly divided between opposite groups and sects, and would soon go down again in a social chaos. Our only hope today, our only possibility to rebuild our country by creating amongst us all a spiritual unity, is to win our liberty again, through our own efforts and sacrifices, in close co-operation, of course, with all the Allied Nations, but by an act of our own free will."

That act for the redemption of France was made by DeGaulle on the day he reached England. Out of the despondency that has ruled France from the very day when Pétain accepted his inglorious authority from Hitler, the hopeful sunshine of DeGaulle's character has been emerging to restore the broken faith and the shattered confidence which were engendered in the nation by the weak and decrepit mind of Pétain. But DeGaulle has ever striven to restore freedom to France.

Pétain now represents a few Frenchmen who sordidly believe that liberty is not worth fighting for. There is more security for them in that debasing handclasp with Hitler. But in DeGaulle is firmly fixed that heart of the Maid of Orleans which would not burn when the flames of hatred at Rouen consumed her body and released her spirit into an immortality of deathless inspiration and heroism.

THE MEANING OF BOOK WEEK IN PITTSBURGH

NEW YORK has had its Book Week periodically for several years. And people asked, "Why not Pittsburgh?" To put the question was to provide the answer. Ralph Munn had just added a large new floor space to the Carnegie Library territory, obtained by the action of the trustees in roofing over a space which had formerly served as a light court, making it a set of spacious rooms which at once became ideal for the display required for Book Week.

Then fifty of the nation's publishers took hold of the plan, and brought not only their new books, but also a brilliant company of authors here; and the event was inaugurated before a large audience in the Carnegie Music Hall.

It is highly significant that Pittsburgh should emphasize its interest in books at this time. Lord Halifax declared here, a few weeks ago, that Pittsburgh is the greatest manufacturing city in the world. Yet, with all this war production that holds workers and management in a patriotic constancy of unbroken effort, our community has not suffered any neglect of the finer things of life. Our great symphony orchestra is giving its concerts every week; our universities and technical schools are pressing education with an accelerated speed as never before; the Carnegie Instituté is every day showing new art attractions and exhibiting among other things fresh discoveries in the animal life that existed on the earth many millions of years ago; and lectures and recitals occur in our assembly halls from week to week. Then came this celebration of Book Week, bringing with it a new animation to the eternal hunger of all men and women for intellectual betterment.

The introduction of Book Week in Pittsburgh at this particular time emphasized the importance of keeping the cultural and spiritual resources of this community in active operation during the war.

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